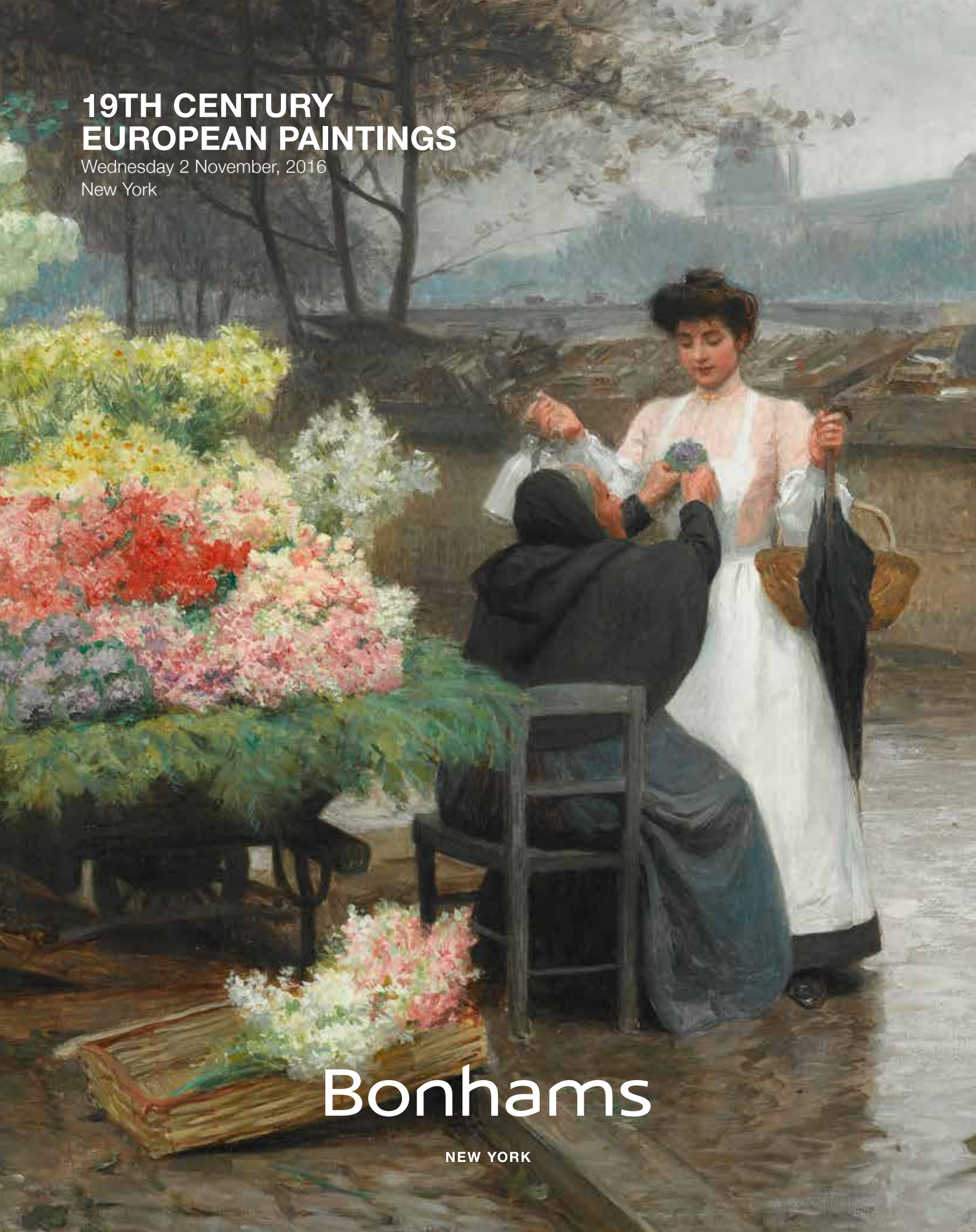


19TH CENTURY EUROPEAN PAINTINGS

Wednesday 2 November, 2016

New York



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ILLUSTRATIONS

Front cover: Lot 8
Inside front cover: Lot 20
Facing page: Lot 46
Opposite registration form: Lot 51
Inside back cover: Lot 34
Back cover: Lot 16



1

1

HIPPOLYTE CAMILLE DELPY (FRENCH, 1842-1910)

Soleil couchant près Mantes

signed 'H.C. Delpy-' (lower right), and with incised initials 'H.C.D.' (on the reverse)

oil on panel

20 3/8 x 32in (50.8 x 81.3cm)

US\$4,000 - 6,000

Provenance

Sale, Christie's, Amsterdam, 19th Century European Art, 25 October, 2005, Lot 111.



2

2

CHARLES-FRANÇOIS DAUBIGNY (FRENCH, 1817-1878)

Auvers, le Plumets

stamped *Vente Daubigny* (lower left)

oil on panel

12 1/2 x 19 7/8in (46.6 x 64.7cm)

US\$8,000 - 12,000

Executed in 1873.

Provenance

Drouot, Paris, *Vente Daubigny*, 6-8 May 1878, (no. 299?);

with Brame & Lorenceau, Paris;

With Thomas Colville Fine Art, New York, 2001.

Literature

Robert and Anne Hellebranth, *Charles Francois Daubigny, 1817-1878 Supplément*, 1996, p. 25, no. 75 (illustrated in reverse).



3

3 W

JULES DE BONNEMAISON (FRENCH, 1809-1865)

A hawking party
signed and dated 'J. de Bonnemaison 1846' (lower left)
oil on canvas
64 x 48 1/2in (163 x 123.3cm)

US\$6,000 - 8,000

Provenance

Sale, Christie's, New York, 12 February 1998, lot 56.



4

4 W

EDOUARD LOUIS DUBUFE (FRENCH, 1820-1883)

Before the ball

signed and dated 'Edouard-Dubufe 1854.' (lower left)
oil on canvas

51 1/4 x 38 1/2in (130.2 x 97.8cm)

US\$6,000 - 8,000

Provenance

Sale, Sotheby's, New York, Important 19th and 20th Century
European Paintings and Sculpture, 23 October, 1997, Lot 107.



5

5

GUILLAUME SEIGNAC (FRENCH, 1870-1924)

A la fontaine

signed 'G. Seignac' (lower left)

oil on canvas

31 3/4 x 22 1/2in (80.5 x 57cm)

US\$30,000 - 50,000

Provenance

Lilly and Luke Liuzza, San Francisco, California (acquired in 1946);

By descent to their daughter, Marie Scola, San Francisco, California,
1984;

By descent to the present owner, 2003.



6

6^w

GASTON CHARPENTIER-BOSIO (FRENCH 19TH/20TH CENTURY)

Angel of mercy
signed 'G. Charpentier-Bosio' lower left
oil on canvas
88 3/4 x 58in (225.5 x 147cm)

US\$6,000 - 8,000

Gaston Charpentier-Bosio was a student of William Bouguereau and Joseph Robert Fleury. He was a member of the *Société des Artistes Français* and he exhibited extensively at the Salon, mostly portraits and genre scenes.

7

JEAN-BAPTISTE-CAMILLE COROT (FRENCH, 1796-1875)

La lisière du bois

with incised signature 'COROT' (lower left)

oil on panel

28 3/4 x 15 15/16in (73 x 40.5cm)

US\$70,000 - 90,000

Provenance

Collection Léon Arnoult;

Sale, Léon Arnoult, Paris, 8 March 1938, No.23;

Huinck en Sherjon, Amsterdam;

Thence by descent.

Literature

J. Dieterle and A. Schoeller, *L'oeuvre de Corot*, Paris, 1948, no.98, illustrated.

We are grateful to Martin Dieterle and Claire Lebeau for confirming the authenticity of the present lot.

Painted circa 1870.

Corot painted pastoral scenes throughout his career, mixing the two great French traditions of Realism and Neoclassicism in his woodland landscapes. By the 1870s he had moved away from the strong shadows and wide ranging palette of his earlier years in favour of a narrower colour range with more subtle tones. The result being less dramatic and impressive but more poetic and subtle. The influence of early photography is evident. It is very difficult to accurately date much of his work. His technique for his landscapes was to sketch during the summer and work them up into finished paintings in the studio over the remainder of the year. He would also put works away and return to them at a later date.

By 1870 he was very much 'Père Corot', a father figure for the new generation of landscape painters, highly revered with influences and references stretching so far and in so many different directions. It is possible to see in his work the landscape tradition stretching back to Claude and beyond. It is also possible to see his influence on the Barbizon artists, Impressionism and even Matisse's pastoral idylls.





8

**PROPERTY FROM THE ESTATE OF CONSTANCE CROWLEY
PEABODY, SAN FRANCISCO, CALIFORNIA**

8

VICTOR-GABRIEL GILBERT (FRENCH, 1847-1935)

La marchande de fleurs sur les Quais à Paris, circa 1890

signed 'Victor Gilbert' (lower left)

oil on canvas

29 x 36 1/2in (73.5 x 93cm)

US\$50,000 - 70,000

We would like to thank Noé Willer for kindly confirming the authenticity of this work which will be included in the forthcoming Victor Gabriel Gilbert catalogue raisonné.



9

9

LÉON AUGUSTIN LHERMITTE (FRENCH, 1844-1925)

La première leçon

signed 'L. Lhermitte' (lower right)

oil on canvas

17 1/2 x 22 3/4in (44.4 x 57.8cm)

US\$25,000 - 35,000

Provenance

with Boussod, Valadon & Cie., Paris;

with Knoedler & Co., New York;

Sale, Parke-Bernet, New York, 14 November 1939, lot 40, illustrated
(with incorrect dimensions);

Leonardo Prati, Buenos Aires.

Literature

Monique Le Pelley Fonteny, *Léon Augustin Lhermitte (1844-1925)*,
catalogue raisonné, Paris, 1991, p. 148, no. 225, illustrated (with
incorrect dimensions).



10

10^W

FRANCOIS FLAMENG (FRENCH, 1856-1923)

An elegant beauty in the park
signed 'FRANCOIS - FLAMENG' (lower right)
oil on canvas

51 1/2 x 31 1/4in (131x 78.5cm)

US\$12,000 - 18,000



11

11

LUCIUS ROSSI (ITALIAN, 1846-1913)

Leisure hours

signed 'Lucius Rossi-' (lower left)

oil on cradled panel

10 1/2 x 13 3/4in (26.7 x 34.9cm)

US\$6,000 - 8,000



12

**PROPERTY FROM A PRIVATE COLLECTION, PASADENA,
CALIFORNIA**

12

FRANCOIS BRUNERY (ITALIAN, 1849-1926)

A delicate balance
signed 'F. Brunery' (lower right)
oil on canvas
24 x 19 3/4 in 61 x 50 cm)

US\$8,000 - 12,000

Provenance

Sale, Phillips, London, 20 November 2001, lot 103;
with M.S. Rau Antiques, New Orleans;
Acquired from the above by the present owner, 2004.



13

**PROPERTY FROM A PRIVATE COLLECTION, PASADENA,
CALIFORNIA**

13

FRANCOIS BRUNERY (ITALIAN, 1849-1926)

The papal bull
signed 'F. Brunery' (lower right)
oil on canvas
24 x 19 3/4in (61 x 50cm)

US\$8,000 - 12,000

Provenance

Sale, Christie's, New York, 19 April 2005, lot 196;
with M.S. Rau Antiques, New Orleans;
Acquired from the above by the present owner, 2006.



14

14

JEHAN GEORGES VIBERT (FRENCH, 1840-1902)

Le choix d'un prédicateur (The audition)
 signed 'J.G. Vibert' (lower left)
 oil on cradled panel
 21 x 28 1/2in (53.5 x 72.5cm)

US\$20,000 - 30,000

Provenance

Frederick Gilbert Bourne (1851-1919), Oakdale, New York;
 By descent to the present owner.

Literature

J. G. Vibert, *La comédie en peinture*, London, 1902, pp. 258-261,
 illustrated p. 258.

In his book *La comédie en peinture*, Vibert broadly outlines the main themes of his *oeuvre* with illustrations and narratives of some of his paintings. The present painting is prominently presented in the chapter 'Weaknesses and Vanities', in which the painter subtly pokes fun at the privileged life of the clergy.

In *Le choix d'un prédicateur*, Vibert depicts a monk auditioning for the position of country preacher. The monk comes highly recommended for the vigor and endurance of his sermon, albeit not without rough edges in speech and mannerisms, betraying his plebeian origins. The choice of his sermon is acceptable to the cardinal, however, his interpretation ends up being highly offensive to the delicate ear of the cardinal who perceives the criticism to be directed at him. The scene ends with the monk being interrupted and sent out with a remark of despair that the monk interprets as being of encouragement.

In this work, Vibert masterly displays his ability of conveying social criticism with the subtlest touch of irony and humor, double-entendres and puns.



15

15

MARCEL BRUNERY (FRENCH, 1893-1982)

An amusing conversation
traces of signature (lower left)
oil on canvas
20 x 17in (50.8 x 43.2cm)

US\$4,000 - 6,000

Provenance
with Haynes Fine Art, Broadway.



16

16

JEAN VICTOR LOUIS FAURE (FRENCH, 1786-1879)

A view of the *Forum Romanum*, Rome
signed 'J. Faure' (lower center)
oil on canvas
22 x 30 1/2 in (56 x 77.5 cm)

US\$20,000 - 30,000

Provenance

with Frost & Reed, Ltd., London;
Kenneth Garcia, Atlanta, Georgia (acquired from the above);
Possible estate sale, Jacksonville, Florida (circa 1995);
By descent to the present owner.

The son of French parents, Faure was born in Berlin but resettled later in Paris, where he became a student of the famous landscape painter, Jean-Victor-Bertin.

As it was customary for a young artist, Faure embarked on the obligatory tour of Italy, painting in the manner of the local *vedutisti* of the time. One of his favorite subject matter was the *Forum Romanum*, which he painted on several occasions, as well as the Colosseum, and other Roman landmarks. The present depiction of the *Forum* is particularly impressive in detail and perspective, with an extensive view of the tree-lined *Via Sacra* in a distance.



17

17

LUIGI BAZZANI (ITALIAN, 1836-1927)

Maidens in a Roman atrium

signed and dated 'Luigi Bazzani/ Roma 1881' (lower right)

oil on panel

10 1/2 x 14in (16.5 x 35.5cm)

US\$4,000 - 6,000

Provenance

Private collection, Monterey, California.

A larger version of this composition was offered at Sotheby's New York on 27 January 2012.



18

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

18

ANTONIO MANCINI (ITALIAN, 1852-1930)

Venditrice d'aranci (The orange seller)
signed 'A. Mancini' (lower right)
oil on canvas
29 1/2 x 29 3/4in (75 x 75.5cm)

US\$20,000 - 30,000

Provenance

Private collection, Chicago (acquired after the 1934 exposition);
By descent to the present owner, Miami, Florida (circa 1980s).

Exhibited

Chicago, *Esposizione pittura italiana dell'800*, May-November 1934,
no. 288.

Born in Rome in 1852, the talented young Mancini enrolled in the
Naples Academy of Art under Domenico Morelli at the age of twelve.

It was there that Mancini developed his trademark technique of
chiaroscuro and strong brushwork, so favored by Morelli. The streets
of Naples offered him his favorite subjects: children of the poor,
street musicians and circus performers, in true *verismo* fashion. He
spent the 1870s living in Paris and meeting Edgar Degas, Édouard
Manet and John Singer Sargent, with whom he developed a
close friendship. Sargent's admiration of Mancini was well-known,
proclaiming him one of the greatest living painters.

The present work displays a striking impasto and a unique grid
technique that Mancini developed in later years. The English painter
W.R. Sickert, a friend of Mancini, explained the artist's working
method: 'His paintings were done through a wire grille, whose
squares correspond with a grille before the sitter. The marks of the
grille remain. The sitter being, as it were, pinned down, retained of
his mobility along the facial expression. But, trembling and snorting
within that restriction, there is an extraordinary vivacity, there is power
and a dashing impasto' (<https://museum.wales/search/?q=mancini>)



19

19

VINCENZO IROLLI (ITALIAN, 1860-1945)

The rejected *innamorato*
signed 'V. Irolli' (lower left)
oil on canvas
23 x 29 1/2in (58.4 x 74.9cm)

US\$20,000 - 30,000

Provenance

Private collection, Los Angeles, California.

20

GIOVANNI BATTISTA TORRIGLIA (ITALIAN, 1858-1937)

The seesaw
signed 'G.B. Torriglia' (lower right)
oil on canvas
28 3/8 x 43 1/4in (73 x 110cm)

US\$60,000 - 80,000

Provenance

Acquired in Florence, 1922, by the great grandparents of the current owner.

Known mainly as a genre painter, Torriglia began his artistic career by decorating churches in the Italian countryside. After settling in Tuscany in 1901, he turned his focus to quaint scenes of family life, creating elaborate compositions with multiple figures, often bearing a deeper meaning than what was immediately apparent. Like his contemporaries Gaetano Chierici and Eugenio Zampighi, he infused his works with the typical Italian love for the family that was not dependent on material wealth. At the same time, a nostalgic sense of the passage of time is apparent in the depiction of multiple generations.

An almost identical composition was sold at Sotheby's, London, on 3 June 2009, lot 152.





21

21

ITALIAN SCHOOL, 19TH CENTURY

The harvest celebration; Return from the field (a pair)
oil on canvas
35 1/4 x 46in (89.5 x 116.8cm)

US\$10,000 - 15,000



22

22

GIUSEPPE MAGNI (ITALIAN, 1869-1956)

Entertaining the baby sister
signed and inscribed 'G. Magni Firenze' (lower left)
oil on canvas
30 x 39 3/4 in (76 x 101 cm)

US\$10,000 - 12,000

Provenance

Sale, Butterfield & Butterfield, San Francisco, 1960s;
Acquired at the above by the parents of the present owner.



23

23

FABIO FABBI (ITALIAN, 1861-1946)

The new slave girl
signed 'F. Fabbi' (lower left)

oil on canvas

38 3/4 x 29in (98.5 x 73.5cm)

US\$12,000 - 18,000

Provenance

Miriam Thedieck Weiss, Piqua, Ohio (acquired in Venice, 1920s);
By descent to the present owner.



24

24

ENRICO COLEMAN (ITALIAN, 1846-1911)

A *buttero* at the fountain
signed and inscribed 'E. Coleman/ Roma' (lower right)
oil on canvas laid down on board
14 x 23 1/2in (35.5 x 60cm)

US\$4,000 - 6,000



25

25

ANTONIO MARÍA DE REYNA MANESCAU (SPANISH, 1859-1937)

A view of *La Giudecca*, Venice
signed 'A. Reyna/ Venezia' (lower right)

oil on canvas

13 3/8 x 29 1/8in (34 x 74cm)

US\$5,000 - 7,000



26

26

RAFAEL SENET Y PEREZ (SPANISH, 1856-1926)

A view of the Grand Canal
signed 'Rafael P. Senet' (lower left)
oil on canvas
13 1/2 x 24in (34.5 x 61cm)

US\$8,000 - 12,000

Provenance

James W. Brown II (1844-1909), Pittsburgh, Pennsylvania;
By decent into the family.

PROPERTY OF A PRIVATE TRUST, RANCHO PALOS VERDES, CALIFORNIA

27^W

FRANCESCO ZANIN (ITALIAN, 1824-1884)

The Piazza San Marco, Venice, in the early hours of the last evening of carnival, 1865

Signed and dated 'Zanin Fran:co 1865' (lower right) and with remains of extensive inscription 'co... / .e de la N.tt. 20. Febbr.io 18.. /

.... Vene.ia' (lower left)

oil on canvas

76 x 122in. (193 x 309.9 cm.)

US\$50,000 - 70,000

Provenance

Edward Jurak, Vienna, c. 1930.

According to family tradition brought to the USA from Vienna after the Second World War.

Exhibited

Venice, *Accademia di Belle Arti*, 1865, as *Piazza di S. Marco nelle prime ore dell'ultima notte di carnevale nel 1865*.

Literature

S. Manfrini, 'Pubblica mostra dell'I.R. Accademia', *Gazzetta ufficiale di Venezia*, no. 208, 12 settembre 1865.

L. Moretti, 'Francesco Zanin (1824-1884), vedutista veneziano', *Arte Veneta*, 68 (2011), 2012, p. 289.

This view of the Piazza San Marco, untraced since its exhibition in Venice in 1865, is surely by far the most ambitious work by Francesco Zanin, who is known above all for his leading role in feeding the demand for Canalettesque views of Venice well into the last quarter of the nineteenth century. An artist of considerable ability, interest in his work has increased significantly in recent years. He was the subject of a monographic exhibition in 2008 (*Francesco Zanin: Un "Canaletto" nell'Ottocento*, Caiati & Salamon, Milan, 2008; catalogue by Fabrizio Magani), following which the correct dates of his birth and death were first published in 2010, and even more recently Professor Lino Moretti has provided a detailed analysis of current knowledge of his life and career (L. Moretti, *op. cit.*, pp. 284-91). The only contemporary account of Zanin is a memorial oration given by Domenico Fadiga, the secretary of the Venetian *Accademia di Belle Arti* shortly after the painter's death. Fadiga says that Zanin was by nature 'timid, closed and reserved', and that this was reflected in his work, which was notable for its scrupulous attention to detail. 'He had begun with some copies after Canaletto; then he gathered courage and moved on to imitations'. Fadiga tells us that 'twenty years ago' [i.e. around 1865 when this painting was executed] Zanin's paintings 'not only featured in all the art exhibitions, but, and this is far more telling, almost always one saw underneath the annotation: sold'. [Purchasers of paintings by Zanin in 1865 included the local grandees Countess Faustina Albrizzi Marcello and Prince Giuseppe Giovannelli]. Fashion had changed dramatically, however, in the twenty years since. The painter was a 'man of regulated life, simple dress, and modest desires, and I think that selling two paintings a year, even if for low prices, would have given him enough for twelve months, but as time passed even this help little by little fell away ...'. Zanin fell into decline and, refusing charity, he died effectively of starvation on Christmas Day in 1884 at the age of sixty.

Many of Zanin's paintings are copies of eighteenth century Venetian views, above all of the view of *The Rio dei Mendicanti and the Scuola di San Marco*, which entered the Gallerie dell'Accademia, Venice in 1856 and was considered the work of Canaletto until 1958, when it was prevalently recognised as an early work by Bernardo Bellotto. Several examples of Zanin's copies of this have been on the London art market in recent years (see, for instance, Magani, *op. cit.*, colour figs. 1 and 10). Zanin, surprisingly, numbered them, which indicates that he executed no fewer than thirty-five examples. He also made at least five copies of the *Capriccio of a Portico* which was Canaletto's reception piece for the *Accademia*, the only work by him readily accessible in Venice until recent decades (see, for instance, *ibid.*, colour fig. 9). A view of *The Piazza San Marco from the Campo di San Basso* after a Canaletto composition was sold at Christie's South Kensington, London, 12 December 2003, lot 282 (for these copies see Moretti, *op. cit.*, p. 287).

As Fadiga indicated, Zanin moved on from copying Canaletto to executing original compositions in an eighteenth century manner with figures in period costume, such as *The Punta di Dogana, Venice, with the Regatta in Honour of Edward, Duke of York, 4 June 1764* of 1865 (Art Market, 2003-4 and 2015), and *The Bucintoro returning to the Molo on Ascension Day*, dated 1888 (Christie's, London, 14 June 1996, lot 132). A variant of that painting is in the Art Gallery of Greater Victoria attributed to Canaletto, but would seem to be also the work of Zanin (exhibited Vancouver Art Gallery, Musée du Québec, and Agnes Etherington Art Centre, *18th Century Venetian Art in Canadian Collections*, 1989-90, no. 21, illustrated in colour). Like his copies, these are (or were) usually prominently signed in red, and in exhibitions they were often described as 'imitation of Canaletto' to distinguish them from those listed as 'Copy after Canaletto'.

The present painting belongs to the third, and the most interesting, category of Zanin's work, consisting also of Venetian views but in a more contemporary style and with figures in contemporary dress. Also notable among these is *The Piazza and Piazzetta San Marco, looking South, with a Firework Display*, signed and dated 1877 and showing the gaslights around the Piazza and Piazzetta which were inaugurated in 1873 (Christie's, New York, 17 October 2006, lot 63). They are relatively scarce, and, from what S. Manfrini tells us in his review of the 1865 exhibition at the *Accademia di Belle Arti* (quoted in full by Moretti, *loc. cit.*) the present painting was the only example among Zanin's twelve exhibits that year. Zanin's paintings are mostly quite small, and the enormous size of this canvas makes it exceptional in the artist's *œuvre*. His capture of the atmosphere of a wintry evening in the Piazza makes it one of his greatest masterpieces, and reinforces his status as one of the most gifted and interesting of the Venetian view painters active in the nineteenth century.

We are grateful to Charles Beddington for providing this catalogue note.





28

28

**ANTONIO MARÍA DE REYNA MANESCAU (SPANISH,
1859-1937)**

A quiet Venetian canal
signed and inscribed 'A. Reyna/ Venezia' (lower right)
oil on canvas
13 3/4 x 29 1/2in (35 x 75cm)

US\$6,000 - 8,000



29

29

EMILIO SANCHEZ-PERRIER (SPANISH, 1855-1907)

Stillness on a lily pond
signed and inscribed "Sanchez Perrier/ Sevilla" (lower right)
oil on cradled panel
15 3/4 x 22in (40 x 56cm)

US\$15,000 - 20,000

Provenance

Marshall Solberg, Chicago (acquired before 1930s);
By descent to the present owner.



30

30

DOMINGO MUÑOZ Y CUESTA (SPANISH, 1850-DIED CIRCA 1912)

At the armourer's
signed, inscribed and dated 'Domingo-Muñoz/Paris-1883' (lower left)
oil on cradled panel
10 1/4 x 13 3/4in (27.3 x 34.9cm)

US\$4,000 - 6,000



31

31

JOSÉ PINELO LLULL (SPANISH, 1861-1922)

A young boy at the well
signed, inscribed and dated 'JPinelo / Alcalá / 93' (lower left)
oil on panel
9 3/4 x 13 3/4in (24.8 x 34.9cm)

US\$6,000 - 8,000



32

32

ORESTE COSTA (ITALIAN, 1851-1901)

A still life with grapes and tea pot
signed and dated 'O. Costa 1876 Firenze' (lower left)
oil on canvas
32 5/8 x 25 3/4in

US\$4,000 - 6,000

Provenance

with The New Canaan Gallery, New Canaan, Connecticut.



33

33

HENRI DOMINIQUE ROSZEZEWSKI (POLISH/FRENCH, 19TH CENTURY)

A still life with precious objects signed 'Henri D. Roszezewski 1868' (center left); with an old auction label on the reverse
oil on panel
25 1/2 x 21 1/8in (64.8 x 53.8cm)

US\$10,000 - 15,000

Provenance

Private collection, Houston, Texas (since 1990s).

Exhibited

Paris, *Salon de 1868*, no. 1279.

Henri Dominique Roszezewski was born in Chezal-Benoist but active in Paris, where he made his Salon debut in 1868. He distinguished himself by painting exquisite still life paintings of precious objects from the Musée du Louvre that belonged to Louis XIV and the French nobility. The present work is described in detail as 'goblet of rock crystal, vase of Sicilian jasper by Benvenuto Cellini, gold casket encrusted with agate and jasper, cup of green jasper, enamel-mounted perfume burner, and 16th century enamel-mounted agate ewer'. In the background hangs a monumental Beauvais tapestry. The ewer entered Louis XIV's collection before 1673. Roszezewski exhibited a second work at the 1868 Salon, also depicting a vessel from the King's collection, which sold at Sotheby's, New York, on 31 January 2013.



34

34 ^W

JULIAN BONCZA TOMASZEWSKI (POLISH, 1834-1920)

Peter the Great visiting Cardinal Richelieu's tomb in the Sorbonne, 1717
 signed 'J. BONCZA./ J. Tomaszewski' (in Latin and Cyrillic, lower right); inscribed in French and German with title and artist's name on old exhibition labels (on the stretcher)
 oil on canvas
 33 1/2 x 52 1/2in (85 x 133.5cm)

US\$8,000 - 12,000

Born in St. Petersburg in 1834, Julian Boncza Tomaszewski (Бонча-Томашевский Юлий Осипович) trained at the St. Petersburg Academy of Art with Feodor Antonov Bruni and was first mentioned in 1856 for medals received for paintings based on the New Testament. In 1860 he left for Italy to complete his training and from 1861 until 1877 he lived in Paris, participating at the yearly *Salons*.

Boncza Tomaszewski considered himself Polish and adopted early on a Latin signature. Nevertheless, he was patronized by the Russian Imperial family, and his painting 'The Three Rulers of Russia' was acquired by the Emperor Alexander III and was part of the Imperial collection in the Winter Palace.

The present work depicts a historical scene of 3 June 1717, when the Russian Emperor Peter I, later known as Peter the Great, visited the Sorbonne as part of his extended European voyage. Legend has it that upon seeing the monument to Richelieu, whom the Emperor greatly admired, Peter embraced the statue and lamented that he would give half of his empire to the Cardinal, to instruct him on how to rule the remaining half. The painting has been mentioned as having been exhibited in St. Petersburg but no concrete information is available.



35

35

VLAHO BUKOVAC (CROATIAN, 1855-1922)

A portrait of the artist's daughter
signed and dated 'Vlaho Bukovac/ Praha 1916' (lower left)
oil on canvas
18 1/2 x 16in (47 x 40.5cm)

US\$15,000 - 20,000

Provenance

with G.M. Loting, Ltd., London;
Miller Collection, Cleveland, Ohio;
Acquired from the above, *circa* 1980s.



36

36

HANS DAHL (NORWEGIAN, 1849-1937)

A young girl with a basket in the mountains
signed 'Hans-Dahl.' (lower left)

oil on canvas

24 x 16in (61.0 x 40.6 cm)

US\$4,000 - 6,000



37

37

HANS DAHL (NORWEGIAN, 1849-1937)

Young girl on a summer alpine stroll
signed 'Hans Dahl' (lower right)
oil on canvas
26 1/4 x 39in (66.7 x 99.1cm)

US\$8,000 - 12,000



38

38

HANS ZATZKA (AUSTRIAN, 1859-1949)

Lustige Fahrt (An amusing ride)
signed 'H. Zatzka' (lower right), titled (on the stretcher)
oil on canvas
31 1/2 x 33in (80.0 x 83.8cm)

US\$12,000 - 18,000



39

39

CONRAD KIESEL (GERMAN, 1846-1921)

The wild roses
signed and inscribed 'Conrad Kiesel pixt' (lower left)
oil on canvas
20 1/4 x 15 1/2 in (51.5 x 39.5 cm)

US\$4,000 - 6,000



40

40
AUGUST FRIEDRICH SIEBERT (GERMAN, 1820-1883)

The young scholar
signed 'A. Siebert' (lower right)
oil on canvas
10 x 12in (25.4 x 30.5cm)

US\$6,000 - 8,000



41

41

LUDWIG KNAUS (GERMAN, 1829-1910)

A playful burden
signed and dated 'L. Knaus -1865.' (lower left)
oil on canvas
26 x 19 1/2in (66.0 x 49.5cm)

US\$3,000 - 5,000

Provenance

with Haynes Fine Art, Broadway.



42

PROPERTY FROM A PRIVATE TEXAS COLLECTION

42

ADOLF SCHREYER (GERMAN, 1828-1899)

An Arab horseman on the look-out
signed 'Ad. Schreyer' (lower left)
oil on canvas
11 x 13 7/8in (28 x 35cm)

US\$6,000 - 8,000

Provenance

Michaelis Collection, Kyle, Texas;
Acquired from the above, *circa* 1980.

We would like to thank Dr. Christoph Andreas for kindly confirming the authenticity of this work.



43

43^W

EDUARD (CARL FRIEDRICH E.) HOLBEIN (GERMAN, 1807-1875)

Ruth and Boaz

signed and dated 'E. / Holbein / 18[.]0.' (lower right)

oil on canvas

54 1/2 x 68in (138 x 172.5cm)

US\$4,000 - 6,000

Eduard Holbein was a history painter and illustrator who lived and worked in Berlin. He studied at the Berlin Academy, where he also taught from 1851. Among his private students were Max Liebermann and Hans von Marées.

Holbein was mostly known for his portraits of the German Emperors in the ceiling medallions of the *Neues Museum* in Berlin.



44

44

FRITZ ZUBER-BÜHLER (SWISS, 1822-1896)

Mother's darling
signed 'Zuber-Bühler' (lower left)
oil on canvas
18 x 14 1/2in (45.8 x 37cm)

US\$6,000 - 8,000



45

PROPERTY FROM AN ESTATE, SAN DIEGO, CALIFORNIA

45

ADOLF EBERLE (GERMAN, 1843-1914)

The new family members
signed and inscribed 'Adolf Eberle. München'
oil on canvas
25 x 30in (63.5 x 76cm)

US\$4,000 - 6,000



46

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

46

GUSTAVE LÉONHARD DE JONGHE (BELGIAN, 1829-1893)

Sweet dreams
signed 'Gustave DeJonghe' (lower left)
oil on panel
28 3/4 x 21.5in (73.2 x 54.5cm)

US\$25,000 - 35,000

The influence of Alfred Stevens, a fellow Belgian painter who gained great popularity in Paris, is immediately apparent in this exquisite composition. DeJonghe moved to Paris in 1855 and, as Stevens before him, established himself as a society painter, depicting elegant ladies in their opulent sitting rooms. His mastery at rendering the silk fineries, the chinoiserie cabinets, all highlighted with colorful floral arrangements, gained him the public's adoration and great honors, such as a knighthood in Belgium's 'Order of Leopold.'

A similar example featuring the same sitters in the same dresses was successfully sold in these rooms on 6 May 2015.



47

47

GÉRARD JOZEF PORTIELJE (BELGIAN, 1856-1929)

Quiétude

Signed 'Gerard Portielje' (lower left), titled on a letter from the artist
(affixed to the reverse)

oil on panel

15 1/2 x 18 3/4in (39.4 x 47.6cm)

US\$4,000 - 6,000

Provenance

with Haynes Fine Art, Broadway.



48

48

FRITS THAULOW (NORWEGIAN, 1847-1906)

A view of the river La Varenne
signed and dated 'Frits Thaulow 94' (lower left)
oil on canvas
23 1/2 x 29in (60 x 73.5cm)

US\$20,000 - 30,000

Provenance

Marshall Solberg, Chicago (acquired before 1930s);
By descent to the present owner.

The present work depicts a landscape from the small river La Varenne, a tributary to the larger river of Arques, South of Dieppe. There are postcards from about 1900 showing the same spot, mentioning La Varenne or Arques, thus establishing the location. The artist would change some particulars about the buildings and landscape in the different versions of the subject.

Thaulow was fascinated by small French rivers when he went to France in 1892. In the period between 1892-94 the river Canche by the small town of Montreuil-sur-Mer dominated his work, and he was quick to find river subjects to paint when living in Dieppe between 1894-98. Of the subject La Varenne early in his Dieppe stay (about 1894-95) he painted at least eight pictures. One of them was

exhibited at the French Salon of Champ-de-Mars in Paris, 1896 (No. 1188, illustrated) and another at the Carnegie Art Galleries, Pittsburg in 1896 (Cat. No. 27, illustrated), now in the Huntington Museum of Art, West Virginia.

The current work is very close to a painting of the same size belonging to the Staatliche Galerie Moritzburg, Halle (Germany). It was sold to the Museum by the well-known German art dealer Karl Haberstock in March 1909. Based on a comparison of photographs, the two works appear to have been painted by Thaulow at the same time, with very subtle differences.

Marshall Solberg was born in Illinois in 1887 to parents who had emigrated from Bergen (Norway) to the United States in 1875, therefore the provenance of this work points to acquisition in America. He was an important collector, with an impressive collection of Norwegian and other European paintings. Thaulow sold a great deal of paintings in America through dealers from about 1895 onward, and he also exhibited works in New York and Pittsburg, having caught the attention of Andrew Carnegie and Henry Clay Frick. He also visited the U.S.A. in 1898 in connection with a Pittsburg exhibition.

We are grateful to Mr. Vidar Poulsson for confirming the authenticity of this work and for contributing the catalogue note.



49

49

PETER VILHELM ILSTED (DANISH, 1861-1933)

Virginia creeper about a window at Liselund
signed with monogram (center right)

oil on canvas

18 1/2 x 18in (47 x 45.8cm)

US\$6,000 - 8,000

Provenance

Sale, Sotheby's, New York, 24 October 2006, lot 219.

Together with his friend, Carl Holsøe, and his brother-in-law, Vilhelm Hammershøi, Ilsted founded the progressive art society 'The Free Exhibition' in 1890. Their art focused mainly on tranquil and sparse interiors, and would be later known as the 'Copenhagen Interior School.'

The present work depicts a window of the old manor house at Liselund, near Møns Klint, which Ilsted used to rent every summer. The 18th century rooms often appear in Ilsted's paintings and prints.



50

50

ELIAS PIETER VAN BROMMEL (DUTCH, 1819-1890)

A view of Amsterdam
signed and dated 'E.P. van Brommel/ 1881' (lower right)
oil on canvas
18 3/4 x 39 1/2in (47.5 x 100.5cm)

US\$4,000 - 6,000

A handwritten note from the artist is affixed to the stretcher.



51

51 ^W

JOHN JAMES CHALON (BRITISH, 1778-1854)

A mounted gamekeeper questions the cattle herders on their being found with a sporting dog
signed and dated 'J.J. Chalón/ 1818' (on the tree trunk, lower right)
oil on canvas
28 3/8 x 36 1/2in (72 x 92.5cm)

US\$6,000 - 8,000

Provenance

Private collection, London, 1977;
By descent to the present owner.

Exhibited

London, Royal Academy, 1818, no. 319 (with the title *Landscape, a common, a gamekeeper, mounted upon his horse questions some cow boys on their being found with a sporting dog*)



52

**PROPERTY FROM A PRIVATE COLLECTION,
PASADENA, CALIFORNIA**

52

CHARLES TOWNE (BRITISH, 1763-1840)

A chestnut hunter belonging to Richard Tilley
signed and dated 'C. Towne/ 1830' (lower left)

oil on canvas

17 1/4 x 22 1/2in (44 x 57cm)

US\$4,000 - 6,000

Provenance

Kurt E. Schon, Ltd, New Orleans, 1990.



53

**PROPERTY FORMERLY IN THE COLLECTION OF
MICHAEL CURTIZ**

53

GEORGE HENRY LAPORTE (GERMAN/BRITISH, 1799-1873)

A racehorse with jockey up
signed 'G.H. Laporte' (lower right)
oil on canvas
25 x 30in (63.5 x 76.2cm)

US\$4,000 - 6,000

Provenance

With The Cooling Galleries, London;
Michael Curtiz and Bess Meredyth Curtiz, Encino and Hollywood,
acquired before 1946;
By descent to the present owner.

Michael Curtiz was the legendary director of Casablanca, Mildred Pierce, Yankee Doodle Dandy and other Academy Award nominated movies from the 1930s-50s. He was an avid horseman and polo player, and collected art that featured horses. The present painting was possibly acquired on a trip to Europe in 1934.



54

**PROPERTY FROM A PRIVATE COLLECTION,
PASADENA, CALIFORNIA**

54

HEYWOOD HARDY (BRITISH, 1843-1933)

The stirrup cup
signed 'Heywood Hardy' (lower left)
oil on canvas
20 1/4 x 30in (51.5 x 76cm)

US\$6,000 - 8,000

Provenance

With The Casson Galleries, Boston;
With Kurt E. Schon, Ltd., New Orleans.



55

**PROPERTY FROM A PRIVATE COLLECTION,
PASADENA, CALIFORNIA**

55

GEORGE WRIGHT (BRITISH, 1860-1942)

A coach and four passing the hunt
signed 'G. Wright' (lower left)
oil on canvas
20 x 30in (50.8 x 76.2cm)

US\$4,000 - 6,000

Provenance

Kurt E. Schon, Ltd., New Orleans.



56

56

JOHN SARGENT NOBLE, RBA (BRITISH, 1848-1896)

The Young Master
signed 'J. S. Noble' (lower right)
oil on canvas
20 3/4 x 24 3/4in (52.7 x 60.8cm)

US\$12,000 - 18,000

Provenance

with Richard Green Fine Paintings, London;
Private Collection, Pennsylvania.



57

57

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Three Wire Fox Terriers working a hole
signed 'Arthur Wardle' (lower right)
oil on canvas

19 x 24in (48.2 x 61 cm)

US\$10,000 - 15,000



58

58

PERCIVAL LEONARD ROSSEAU (AMERICAN, 1859-1937)

Two pointers and a hare

Signed and dated 'Rosseau/ 1905' (lower left)

Oil on canvas

23 3/4 x 32 inches (60.3 x 81.3 cm)

US\$15,000 - 25,000



59

59

MAUD EARL (BRITISH, 1863-1943)

Lorne and Kate, Black but Comely (a pair)
 one signed 'Maud Earl' (lower left)
 oil on canvas
 each, 18 x 24in. (45.7 x 60.8cm.)

US\$10,000 - 15,000

Lorne and Kate were father and daughter Black Pointers owned by Mr. D. M. Forbes of Riemore Lodge, Dunkfeld, Perthshire who established the strain. Lorne was considered by William Arkwright to have the perfect head, but Kate was too long in the ear and too fine in the skull, but still very lovely. The canvas with the heads facing towards the viewer's right was reproduced in Earl's folio *British Hounds and Gundogs*, 1902 plate number 11 and titled *Black but Comely*. All four heads, minus the background were published in a single plate in Arkwright's *The Pointer and His Predecessors*, also 1902.



60

60

ROBERT WATSON (BRITISH, 1865-1916)

Highland cattle; Highland sheep (a pair)
both signed and dated 'R. Watson 1898' (lower right)
oil on canvas
16 x 24in (40.6 x 61.0cm)

US\$4,000 - 6,000



61

61

JAMES WEBB (BRITISH, 1825-1895)

A view of Worthing, Sussex
signed 'James Webb' (lower left)
oil on canvas
12 x 18in (30.5 x 46cm)

US\$4,000 - 6,000

Provenance

Frost & Reed, Ltd., London.



62

62 ^W

FREDERICK GOODALL, RA (BRITISH, 1822-1904)

The way from the village - Time of inundation, Egypt
signed with monogram and dated '1882' (lower left)
oil on canvas

35 1/4 x 57in (89.8 x 145cm)

US\$20,000 - 30,000

Provenance

Private collection, Florida;
Sale, Bonhams, New York, 6 November 2013, lot 87.

Exhibited

London, Royal Academy, 1883, no. 407.

Born into an artistic family, Frederick Goodall made his precocious and brilliant debut at the Royal Academy at the age of 16 with four watercolours. From there, he exhibited at the Royal Academy 27 times between 1838 and 1859, winning medals for his oil paintings. He traditionally painted genre pictures and landscapes from British history until he was inspired by his travels to Egypt. Over the course of forty-six years, Goodall dedicated 170 paintings to the theme of Egypt.

It was in 1858 that Goodall made his first visit to Egypt, equipped with letters of introduction from the already popular David Roberts. There, he met fellow artist Carl Haag and the two travelled and camped with Bedouins in order to collect realistic sketches of Egyptian daily life. They made trips from Giza to Suez, capturing pyramids, sunsets, and souks, collecting robes, mashrabiyyah and other Egyptian artifacts to include in their paintings. Goodall made his second trip in 1870.



63

63

MARGARET MURRAY COOKESLEY (BRITISH, CIRCA 1850-1927)

Telling stories

signed 'M. Murray-Cookesley' (center right)

oil on canvas

20 1/8 x 30 1/8 in (51 x 76.5 cm)

US\$8,000 - 12,000



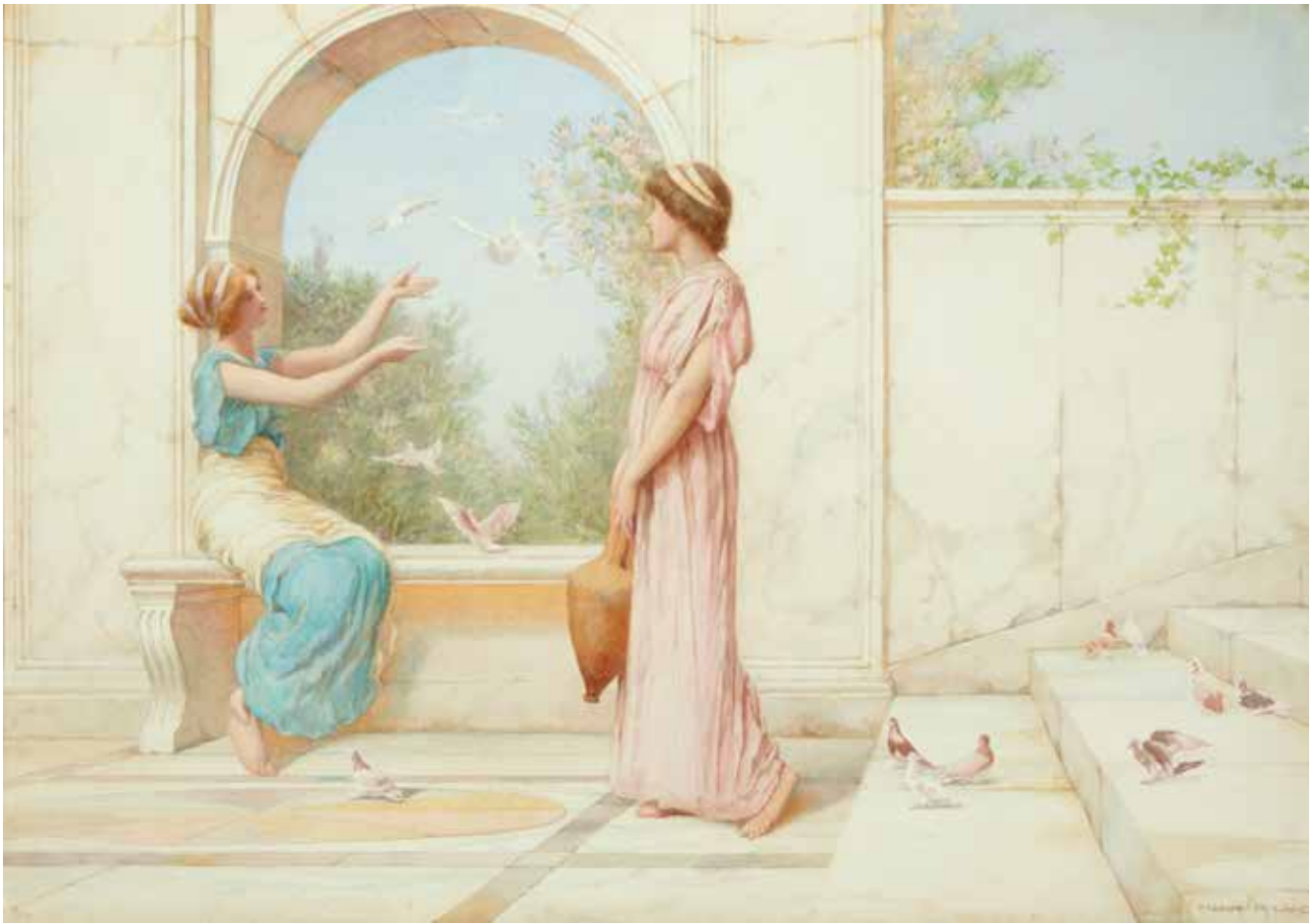
64

64^W

ABBEY ALTSON (BRITISH, 1866-1949)

A messenger of love
signed 'Abbey Altson' (lower left)
oil on canvas
52 x 33in

US\$8,000 - 12,000



65

65

HENRY RYLAND (BRITISH, 1856-1924)

Home is best
signed 'Henry Ryland' (lower right); titled and signed (on verso)
watercolor on paper laid down on board
15 3/8 x 22in

US\$4,000 - 6,000



66

66^W

ALFRED AUGUSTUS GLENDENING (BRITISH, 1840-1921)

The first days of spring
signed with monogram and dated '1896' (lower right)
oil on canvas
30 1/4 x 50 1/2in

US\$10,000 - 15,000



67



67

67

ABBEY ALTSON (BRITISH, 1866-1949)

A moment of reflection; A message for her lover (a pair)
both signed 'Abbey. Altson.' (lower right)
oil on canvas
both 28 x 18in (71.1 x 45.7cm)

US\$4,000 - 6,000

Provenance

with Haynes Fine Arts, Broadway.



68

68

JOHN HENRY FREDERICK BACON (BRITISH, 1868-1914)

An elegant soirée
signed and dated 'John H.F. Bacon 03' (lower right)
oil on canvas
18 x 30in (45.5 x 76cm)

US\$8,000 - 12,000



69

PROPERTY OF A NEW YORK COLLECTOR

69^W

WILLIAM B. RHODES (FRENCH, CIRCA 1860)

The portrait
signed and dated 'W.B. Rhodes 85' (lower right)
oil on canvas
52 3/4 x 58in (134 x 147.5cm)

US\$6,000 - 8,000



70

70

MARY LAWRENCE (BRITISH), (FL. 1794-1830)

Pyrus japonica (Japanese quince)
signed and dated 'Mary Lawrance 1806' (lower center), titled (lower left)

watercolor and body color on vellum
11 3/4 x 11 1/8 in (30 x 28.3cm)

US\$8,000 - 12,000

Provenance

Bute Family Collection, Scotland (by repute);
with Susan Frei Nathan Fine Works on Paper, LLC, New Jersey;
Acquired from the above by the present owner, circa 2003.

Mary Lawrance was the most significant botanical illustrator at the turn of the 19th century, a teacher and an exhibitor at the Royal Academy from 1794-1830. She became famous for her illustrations of flowers, particularly for her book 'A Collection of Roses from Nature', which she dedicated to Queen Charlotte. Lawrance drew, etched and colored all of her works, placing great emphasis on the quality of the colors she used, which had to be manufactured according to her instructions and under her supervision.

The present work is a masterful depiction of the Japanese quince in full bloom, which only reached the West about ten years earlier and was still considered as exotic in 1806. It is not surprising that Lawrance had the opportunity to paint this rare plant, given that it was a great honor to have one's flower drawn by her.



71

71
THOMAS EDWARD ROBERTS (BRITISH, 1820-1901)

After school
oil on canvas
22 1/4 x 30 1/8in (56.5 x 76.5cm)

US\$5,000 - 7,000

Provenance
with Newhouse Gallery, New York.



72

72^W

THOMAS EDWIN MOSTYN, ROI, RWA, RCA (BRITISH, 1864-1930)

An enchanted garden
signed and dated 'MOSTYN 1923' (lower right)
oil on canvas
48 1/4 x 72in (122.6 x 182.9cm)

US\$6,000 - 8,000



73

73

ADRIAN SCOTT STOKES R.A. (BRITISH, 1854-1935)

Autumn landscape
signed 'Adrian Stokes' (lower left)
oil on canvas
23 1/2 x 32 1/4in (60 x 82cm)

US\$5,000 - 7,000

Provenance

with DeVille Gallery, Beverly Hills, California;
Acquired from the above by the father of the present owner, mid-1960s.

Exhibited

Royal Academy, 1918, no.400 (one of the three paintings shown by Stokes at Burlington House)

The Kennet, a chalk stream tributary of the Thames, had provided Stokes with subject matter for his landscape painting since 1892, when he had first submitted a painting entitled Evening on the Kennet to the Institute of Painters in Oil. Its banks, depicted here in the chill of autumn with a lone fisherman wrapped up against the cold, gave him ample chance to explore patterns and to return to some favourite themes, namely reeds against water and lacy foliage against sky. A keen sportsman all his life, he liked tackling a river's edge from the viewpoint of actually being in the water and his forays to the art colonies in Barbizon, Fontainebleau, and Skagen in Northern

Denmark in the 1880's and 90's had given him the confidence to invite his viewer to feel equally immersed in the scene. This composition provides a contrast to the mountainous Alpine subjects Stokes was often preoccupied by during the war years and marks a return to more gentle subject matter. Throughout his long career he excelled at painting the surfaces of trees and their leaves, blowing in a breeze, often against a bright sky and many examples contain his beloved silver birches, whose papery trunks could create interesting, sparkling effects.

The book Stokes published in 1925, *Landscape Painting*, is very much a practical manual for fellow artists and younger students, and contains detailed instructions on how to divide up the structure of one's composition: the placing of the horizon in this painting would have been clearly worked out. A broad expanse of sky that might often seem at first glance to be too generous, one of the best examples of this is *Uplands and Sky*, the large painting purchased by the Chantry bequest for the Tate in 1888. Technically accomplished, the careful preparation of each canvas meant that he could apply thick layers of white and greys to build up not just the shape but the feel of the clouds beyond the trees. He returned to the theme of boats on tranquil waters in his paintings in oil submitted to the Royal Academy in 1920, namely *Floods near Locarno* and his Diploma work for full membership of the Royal Academy, the *Lago Maggiore*, both measuring roughly the same as the current work.

We are grateful to Magdalen Evans for providing this catalogue note.



74

74

EDMUND BLAMPIED (BRITISH, 1886-1966)

Friends on holiday
signed 'Blampied' (lower left); titled and signed (on the reverse)
oil on masonite
25 x 30in (63.5 x 76cm)

US\$8,000 - 12,000

Provenance

Harold J. Baily, Jersey (acquired directly from the artist, 1959).

A hand-written note from the artist stating the acquisition of the painting by his friend, Harold Baily, is affixed to the reverse.



75

75

SIR WILLIAM RUSSELL FLINT (SCOTTISH, 1880-1969)

Chichester Harbor, Sussex
signed 'W. Russell Flint' (lower right)
watercolor on paper laid down on board
16 3/8 x 23 1/2in (41.5 x 59.8cm)

US\$4,000 - 6,000

Provenance

with The Fine Arts Society, London, December 1958.
Sale, Christie's, London, March 1979, lot 195;
Acquired at the above sale by the present owner.

76

SAMUEL JOHN PEPLAE RSA (BRITISH, 1871-1935)

A portrait of a young woman, thought to be Peggy MacRae signed 'Peplae' (lower right)
oil on canvas
20 x 16in (50.8 x 40.6cm)

US\$50,000 - 70,000

Provenance

T.W. Spurr, Bradford, Yorkshire;
Wyndham T Vint Collection, Bradford, Yorkshire (acquired from the above, 1956);
Sale, Christie's, London, 12 July 2012, lot 434.

Celebrated as the first and most successful of the Scottish Colorists, Samuel John Peplae's path as an artist began circuitously but, nevertheless, followed a respectable trajectory with an initial training at the Edinburgh School of Art, followed by enrollment at the Académie Julian and the Académie Colarossi in Paris. His teacher at Julian was the venerable and larger-than-life William Bouguereau, for whom Peplae harbored the highest contempt. Instead, his best education came from his immersion into Parisian artistic life and the discovery of the Barbizon School and the works of Manet, which had an instant and profound effect on him. Extensive travels through France, Holland and England in the company of his friend J.D. Ferguson completed his early education before he returned to Edinburgh in 1896.

The year 1905 marked a somewhat significant turn of events in the life of young S.J. Peplae. Already a successful painter, thanks to his dealer McOmish Dott; his landscapes, and richly colored, set against dark backgrounds still life pictures, were effortless in their ease of expression and well-received by the public. The move to a new studio at York Place in 1905 opened a completely new avenue of exploration for the artist.

The studio once belonged to the celebrated portraitist, Henry Raeburn, who famously experimented with different effects of light to mold his portraits to the greatest advantage of his sitters. The large window to the north and the pale grey wall color led Peplae to begin his own exploration with light and color tones. To his dealer's dismay, Peplae began a series of pictures in a very light key, delicate and muted values of grey, white and pink that contrasted dramatically with his earlier works. For several years to follow, he became thoroughly absorbed by the new chromatic possibilities of this new style.

In addition to a lighter palette of colors, Peplae adopted a new medium that afforded the retention of a much thicker impasto and lent a creamy, translucent quality to the paint surface. The portraits are summarily executed, the pale color values molding the composition, contrasted with just enough touches of black to achieve a perfect balance.

This so-called 'white period' was further enriched by the impact of the Whistler Memorial Exhibition of the same year and culminated in a series of portraits of his new model, Peggy MacRae. Peggy had made a name for herself for being graceful, charming and always finding the most effectual pose. It is very likely that Peggy is the sitter of the current painting, rather than Jeanie Blyth, the dark-skinned gypsy flower girl that Peplae so often painted in his previous, dark studio on Devon Street.

The portraits of this period are fairly small in scale and quickly executed with broad brush strokes, expertly retaining the sitter's features with hints of color, as is readily apparent in the present work. They are fairly rare to the market and were much admired in their time. A related, albeit larger and more elaborate portrait of Peggy of this period is *The Girl in White*, was acquired by the Fine Art Society, London, for a record price for Peplae.





77

77

SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

Morning

signed 'W. Russell Flint' (lower left); titled (on verso)

watercolor on paper laid down on board

13 3/4 x 20 3/8in (35 x 51.8cm)

US\$10,000 - 15,000

Provenance

with W.B. Simpson, Glasgow;

Sale, Sotheby's, New York, lot 226 sale 4809



78

78

SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

Stephanie's Pool, St. Privat, Languedoc
signed 'W. Russell Flint' (lower right); signed and inscribed 'W.
Russell Flint/ St. Privat/ Languedoc' (on verso)
watercolor on paper laid down on board
20 1/2 x 27 3/4in (52 x 70.5cm)

US\$12,000 - 18,000

Provenance

The Fine Art Society, London, July 1952;
with Frost & Reed, Ltd., London;
Sale, Christie's, London, 12 November 1982, lot 149;
Acquired at the above sale by the present owner.

Literature

Tatler, May 1983, Volume 278 Number 5, *Bare Breasts Do Furnish a Room*, p.112 (ill.)



79

79

SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

Abigail and Bernadette
signed 'W. Russell Flint' (lower left); titled, signed and dated
'February 1963' (on verso); titled and signed again on backing board
watercolor on paper laid down on board
21 x 27 3/4in (53.5 x 70.5cm)

US\$10,000 - 15,000

Provenance

with the Royal Society of Painters in Water-Colours, 1963;
Sale, Sotheby's, London, 19 November 1980, lot 247;
Acquired at the above sale by the present owner.



80

80

SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

Maggie

signed 'W. Russell Flint' (lower left); titled and signed (on the back board)

red chalk on paper

12 x 19 1/2in

US\$6,000 - 8,000

Provenance

Sale, Bonhams, London, 21 May 1994, lot 167:
Acquired at the above sale by the present owner.



81

81

SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

Carlotta
signed 'W. Russell Flint' (lower left)
red chalk
15 3/4 x 10in (40 x 25.5cm)

US\$4,000 - 6,000

Provenance

with The Fine Art Society, London, July 1956;
Sale, Bonhams, London, 29 February 1992, lot 153;
Acquired at the above sale by the present owner.



82

82

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

L'arc de triomphe; L'opera (a pair)

each signed 'Edouard Cortès' (lower right)

the first: oil on panel; the second: oil on thin panel laid down on board

6 1/4 x 8 3/4in (16 x 22.3cm)

US\$8,000 - 12,000



83

83

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Le boulevard de la Madeleine

signed 'Edouard Cortès' (lower right)

oil on canvas

20 1/2 x 31 1/2in (52 x 80cm)

US\$30,000 - 50,000



84

84

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La gare de l'Est

signed 'EDOUARD CORTÈS' (lower right)

oil on canvas

15 x 18in (38.1 x 45.7cm)

US\$15,000 - 20,000

Provenance

Private collection, La Jolla.



85

**PROPERTY FROM THE ESTATE OF WILKES BASHFORD,
SAN FRANCISCO, CALIFORNIA**

85

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Les grands boulevards

signed 'Edouard Cortès' (lower right)

oil on canvas

18 x 21in (46 x 53.5cm)

US\$10,000 - 15,000



86

86

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

A view of Notre-Dame
signed 'Edouard Cortès' (lower left)

oil on panel
6 1/4 x 8 1/2in (16 x 21.5cm)

US\$6,000 - 8,000



87

87

EUGENE GALIEN-LALOUÉ (FRENCH, 1854-1941)

La Madeleine

signed 'E Galien-Laloue' (lower left)

gouache and watercolor heightened with white on paper laid down
on board

7 3/4 x 13in (19.5 x 31.5cm)

US\$4,000 - 6,000

We are grateful to Noé Willer for confirming the authenticity of
this work based on photographs. The work will be included in the
upcoming volume of the *catalogue raisonné* on Galien-Laloue.



88

88

EUGENE GALIEN-LALOUÉ (FRENCH, 1854-1941)

Saint-Germain-des-Prés, Paris

signed 'E. Galien-Laloue' (lower left)

gouache and watercolor heightened with white on paper laid down
on board

8 1/4 x 13 1/4in (21 x 33.5cm)

US\$4,000 - 6,000

We are grateful to Noé Willer for confirming the authenticity of
this work based on photographs. The work will be included in the
upcoming volume of the *catalogue raisonné* on Galien-Laloue.

INDEX

Altson, Abbey	64, 67	Laporte, George Henry	53
Bacon, John Henry Frederick	68	Lawrance, Mary	70
Bazzani, Luigi	17	Lhermitte, Léon Augustin	9
Blampied, Edmund	74	Magni, Giuseppe	22
Bonnemaison, Jules de	3	Mancini, Antonio	18
Brommel, Elias Pieter van	50	Mostyn, Thomas Edwin	72
Brunery, Francois	12, 13	Muñoz y Cuesta, Domingo	30
Brunery, Marcel	15	Noble, John Sargent	56
Bukovac, Vlaho	35	Peploe, Samuel John	76
Chalon, John James	51	Pinelo Llull, José	31
Charpentier-Bosio, Gaston	6	Portielje, Gérard Jozef	47
Coleman, Enrico	24	Reyna Manescau, Antonio María de	25, 28
Cookesley, Margaret Murray	63	Rhodes, William B.	69
Corot, Jean-Baptiste-Camille	7	Roberts, Thomas Edward	71
Cortès, Edouard Henri Leon	82-86	Rosseau, Percival Leonard	58
Costa, Oreste	32	Rossi, Lucius	11
Dahl, Hans	36, 37	Roszezewski, Henri Dominique	33
Daubigny, Charles-François	2	Ryland, Henry	65
Delpy, Hippolyte Camille	1	Sanchez-Perrier, Emilio	29
Dubufe, Edouard Louis	4	Schreyer, Adolf	42
Earl, Maud	59	Seignac, Guillaume	5
Eberle, Adolf	45	Senet y Perez, Rafael	26
Fabbi, Fabio	23	Siebert, August Friedrich	40
Faure, Jean Victor Louis	16	Stokes, Adrian Scott	73
Flameng, Francois	10	Thaulow, Frits	48
Flint, William Russell	75, 77-81	Tomaszewski, Julian Boncza	34
Galien-Laloue, Eugène	88, 89	Torriglia, Giovanni Battista	20
Gilbert, Victor-Gabriel	8	Towne, Charles	52
Glendening, Alfred Augustus	66	Vibert, Jehan Georges	14
Goodall, Frederick	62	Wardle, Arthur	57
Hardy, Heywood	54	Watson, Robert	60
Holbein, Eduard (Carl Friedrich E.)	43	Webb, James	61
Ilsted, Peter Vilhelm	49	Wright, George	55
Irolli, Vincenzo	19	Zanin, Francesco	27
Italian School, 19th Century	21	Zatzka, Hans	38
Jonghe, Gustave Léonhard de	46	Zuber-Bühler, Fritz	44
Kiesel, Conrad	39		
Knaus, Ludwig	41		

**MODERN BRITISH
& IRISH ART**

Wednesday 23 November 2016
New Bond Street, London

JACK BUTLER YEATS (1871-1957)

A Soldier of Fortune
oil on board
22.8 x 35.5 cm. (9 x 14 in.)
Painted in 1948
£50,000 – 80,000

ENQUIRIES

+44 (0)20 7468 8296
chris.dawson@bonhams.com

Closing date for entries

Friday 7 October 2016

Selected Irish highlights on view
in London from 12-13 September.



Bonhams

bonhams.com/modernbritish

**MODERN & CONTEMPORARY
PRINTS & MULTIPLES**

December 6
New York

Consignments now invited

**ROY LICHTENSTEIN
(1923-1997)**

Reflections on Soda Fountain
Screenprint in colors, 1991
Sold for \$47,500

ENQUIRIES

Shawna Brickley
New York
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shawna.brickley@bonhams.com



Bonhams

NEW YORK

bonhams.com/prints

**IMPORTANT MARITIME
PAINTINGS AND
DECORATIVE ARTS**

January 2017
New York

MONTAGUE DAWSON (BRITISH, 1890-1973)

The Flying Clipper, *Sir Lancelot*
signed lower left "Montague Dawson"
oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)
Sold for \$106,250.00

ENQUIRIES

Gregg K. Dietrich
+1 917 206 1695
maritime.us@bonhams.com

Deadline for consignments
Wednesday 2 November 2016



Bonhams

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday November 9 without penalty. After November 9 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY, NOVEMBER 9** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE ON OR AFTER MONDAY NOVEMBER 14.

Address
 Cadogan Tate
 301 Norman Ave
 Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
 Daily storage..... \$10
 Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
 Daily storage..... \$5
 Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
 +1 (917) 464 4346
 +1 (347) 468 9916 (fax)
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
 +1 (917) 464 4346 or
 c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

- 3 51
- 4 62
- 6 64
- 10 66
- 27 69
- 34 72
- 43

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

AUTHORSHIP (ARTIST)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

ATTRIBUTED TO (ARTIST)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

STUDIO OF (ARTIST)

In our best judgment a work by an unknown hand working in the artist's studio.

CIRCLE OF (ARTIST)

In our best judgment a work of the period of the artist and closely related to the artist's style.

FOLLOWER OF (ARTIST)

In our best judgment a work by an artist working in the artist's style, in his lifetime or shortly thereafter.

MANNER OF (ARTIST)

In our best judgment a work in the style of the artist, possibly of a later date.

AFTER (ARTIST)

In our best judgment a copy of the known work by the artist.

TITLE

If there is a generally accepted title of the lot, that title is given at the beginning of the description. If the work does not have a title or the title is not known to us, a descriptive title is given.

SIGNATURE

SIGNED

The signature is, in our opinion, the signature of the artist.

BEARS SIGNATURE

Has a signature which, in our opinion, might be the signature of the artist. The signature, inscriptions and dates are transcribed in print as they appear.

CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

Bonhams and the Seller assume no risk or responsibility for the authenticity of authorship of lots executed before 1870.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. Pictures are framed unless otherwise stated.

Dimensions are given height before width.

CONTACTS

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Co-Chairman

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Chief Executive Officer

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Vice President, Trusts and Estates

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* Indicates saleroom

† Indicates independent contractor

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San Francisco

(415) 861 7500
(415) 861 8951 fax

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

New York

(212) 644 9001
(212) 644 9009 fax

Monday - Friday, 9am to 5.30pm

Toll Free

(800) 223 2854

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

Sale title: 19th Century European Paintings		Sale date: November 2, 2016	
Sale no. 23447		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

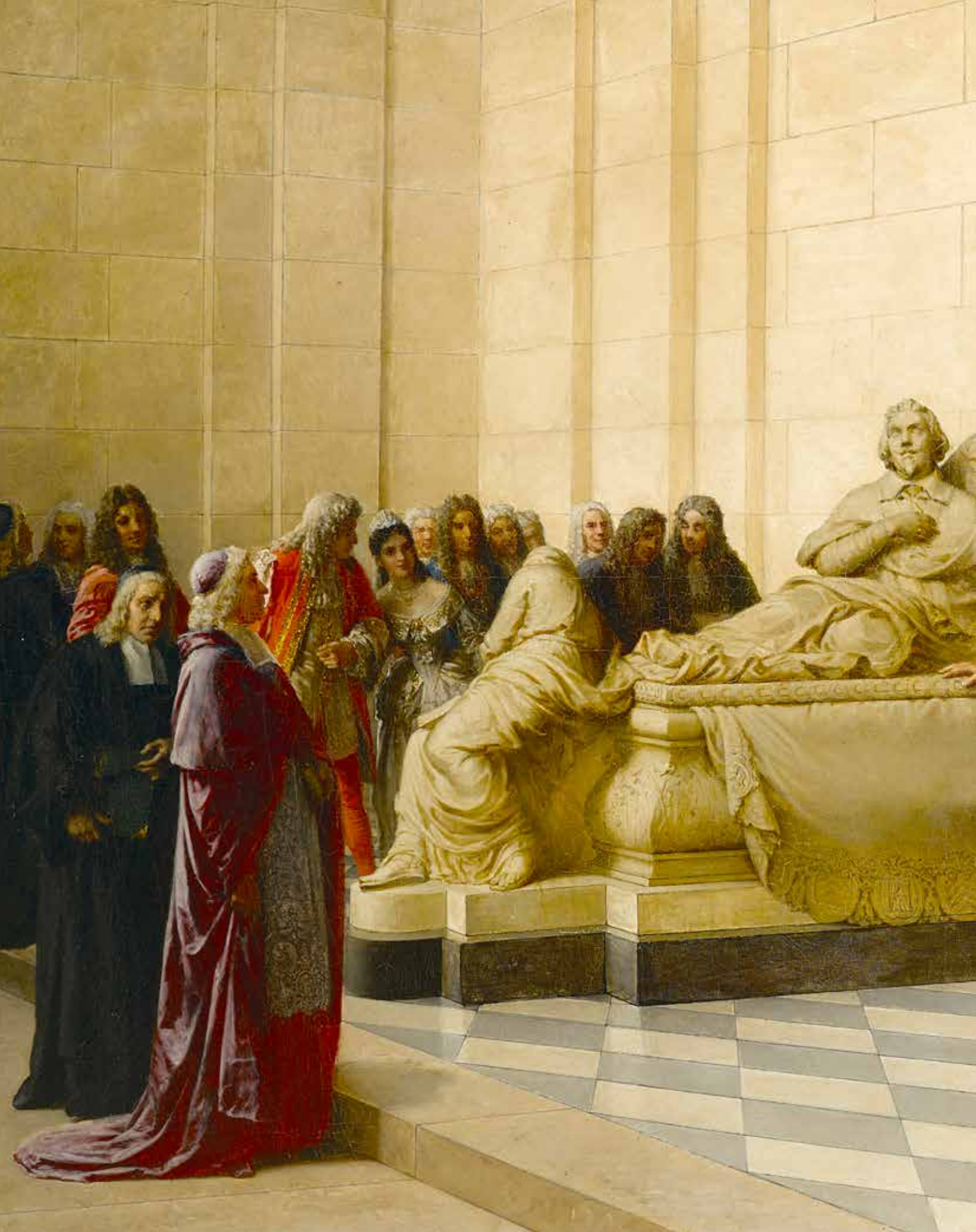
Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____







B 1793

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